

157-162 why they need Brutus; not unlike why Mark, Jeff and Betsy picked Sue and David over Tony the hood, and Greg who stole a car last year in KMG; Brutus will bring their endeavor the credibility it needs to succeed;

-Cassius instructs his man to pass letters to Brutus

## **Act II, Scene I Brutus' Garden**

**-metaphor-** and Brutus, concerned for the -

14-18-adder analogy--by giving him (JC) too much power, they will give him the opportunity to abuse them as Romans, to take away their civil liberties; the senators have reason to not want to lose power over the people; but do the people have reason to be rid of Caesar?

21-26 Ladder metaphor to describe Caesar's ascent to power; it also explains Brutus' intentions, why he thinks a change is necessary; are his motivations selfish or noble? What do you think?

32-adder metaphor is finished

40- tomorrow is the Ides of March

45-59- a letter to Brutus from a Roman; well, not only from a Roman, but from Cassius; Cassius is writing (in different hands, and having them delivered in different places), so that Brutus is deceived into thinking that the Romans want Caesar dethroned as well;

61-65- this new idea has made Brutus' life more like a dream; why? "phantasma: evil vision, hallucination; because it is so damn grave!"; in dreams and storms and nighttimes, the balance of human society gets tipped.

CASCA

You shall confess that you are both deceived.  
Here, as I point my sword, the sun arises,  
Which is a great way growing on the south,  
Weighing the youthful season of the year.  
Some two months hence up higher toward the  
north  
He first presents his fire; and the high east  
Stands, as the Capitol, directly here.

CASSIUS

And let us swear our resolution.

BRUTUS

No, not an oath: if not the face of men,  
The sufferance of our souls, the time's abuse,--  
If these be motives weak, break off betimes,

CASSIUS

Decius, well urged: I think it is not meet,  
Mark Antony, so well beloved of Caesar,  
Should outlive Caesar: we shall find of him  
A shrewd contriver; and, you know, his means,  
If he improve them, may well stretch so far  
As to annoy us all: which to prevent,  
Let Antony and Caesar fall together.

78-85-explain the personification and what it says:

101-109: discussion of the east; IN STAGE DIRECTION, Casca is pointing his sword at Brutus and Cassius, indicating that they represent the future of Rome?

110 personification as they discuss the sun and its rising

114-140 Brutus enters the conspiracy, but not with an oath;

156 Decius and Cassius want to kill Antony (they see him as a power threat); Brutus convinces

BRUTUS

Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs,...

O, that we then could come by Caesar's spirit,  
And not dismember Caesar! But, alas,  
Caesar must bleed for it!

Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds:

PORTIA

No, my Brutus;  
You have some sick offence within your mind,  
Which, by the right and virtue of my place,  
I ought to know of:

BRUTUS

Hark, hark! one knocks: Portia, go in awhile;  
And by and by thy bosom shall partake  
The secrets of my heart.  
All my engagements I will construe to thee,  
All the charactery of my sad brows:  
Leave me with haste.

CALPURNIA

What mean you, Caesar? think you to walk forth?  
You shall not stir out of your house to-day.

CAESAR

Cowards die many times before their deaths;  
The valiant never taste of death but once.

CAESAR

Mark Antony shall say I am not well,  
And, for thy humour, I will stay at home.

Enter DECIUS BRUTUS (oh, there's the faction.)

SCENE III. A street near the Capitol.

Enter ARTEMIDORUS, reading a paper

ARTEMIDORUS

'Caesar, beware of Brutus; take heed of Cassius;  
come not near Casca; have an eye to Cinna, trust  
not Trebonius: mark well Metellus Cimber: etc.

PORTIA

I must go in. Ay me, how weak a thing  
The heart of woman is! O Brutus,  
The heavens speed thee in thine enterprise!

them that they need not, and expresses regret for  
having to kill Caesar at all (169-170);

Brutus joins the plot for the good of Rome, not  
for his own appetite for power. (172-175)

Brutus is thinking of killing as a civil act.

Enter Portia

267-270 Portia's intuition tells her that Brutus is  
up to some "sick offense"; then she explains—or  
Shakespeare explains through her—the premise  
and domestic responsibility and equality of  
marriage; Portia is Brutus' equal ("true and  
honorable wife"), but she is a woman, and he  
does not tell her (on stage) of his secret  
conspiracy.

## Act II, Scene ii

-do you remember when Kathy Griffin had the  
irrational urge to not let Brian go to work that  
day? That scene is based on this one; read it to  
yourself silently, and note the parallels Duncan  
created for her readers.

-my very words to Meghan this morning

## Act II, Scene iii

-begins with foreshadowing by Artemidorus;  
kind of a character catalogue

-how does he get this information? Who is he?  
Why do you think Shakespeare puts him there,  
saying these lines?

16-classical allusion—ends the scene

## Act II, Scene iv

-Portia has a "Man's mind, but a woman's  
might." Shakespeare gives her the grace, beauty, and  
intuition of a great wife, but she is frail too.

Now that we have reached Act III, Scene i, it is time to read it aloud. Volunteer to read a part, and read this part of the play together as a class. When you read it in this way, as a group, I think you will find it quite revealing, quite understandable. When you have completed your reading of Act III, Scene i, write a double journal entry about it and all of the play that came before it. What do you understand about the play now? About the characters in it? About the Cassius' lines,

*Stoop, then, and wash. How many ages hence  
Shall this our lofty scene be acted over  
In states unborn and accents yet unknown!*